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 cautionism by making it worth while  
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 gest simply that you get full infor-  
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 cide once for all whether you want to  
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 profession and every walk of life—that  
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 does for book readers—all these are  
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 cept no obligation in reading the infor-  
 mation below for full information.

It is of no small value to those  
 who are interested in the  
 Book-of-the-Month Club to  
 know that the Club has been  
 in existence for over 40 years  
 and that it has a long and  
 distinguished record of service  
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## THE CURTIS INSTITUTE of MUSIC

JOSEF HEYMANN, Director

The Curtis Institute of Music will designate that season a course in the art of bell-playing (Campanology) for advanced organ students. There is only one other civilian school in the world at Miles Ridgway.

Arno Ben, bellringer of three Square Towers—at Mountain Lake, Florida, at Cranbrook, Detroit, and at Southside Temple, Indianapolis—has been appointed instructor in the new department.

Instruction will be given during January, February and March at Mountain Lake, Florida, where Mr. Edward Bell has built the famous singing Tower. Lessons will be given on a practice dinner and after sufficient training the students will be given the opportunity to play upon the cordless and, which consists of 21 bells of beautiful tone and perfect pitch.

The art of bell-playing will be of special advantage to organists, because as there are in the United States there are only a very few qualified players.

THE CURTIS  
INSTITUTE OF MUSIC

Philadelphia, Pennsylvania

## EDITORIALS

### The Master Teacher

HERE and there throughout history we find that rare combination of mental proficiency in its extreme degree and pedagogical talent and experience which enables the individual to be included among the master teachers. Such an amalgamation of human genius is exceedingly uncommon. There is altogether too great readiness to apply the title Maestro, or Master, or Meister, or Master to any one who has the audacity to assume the title.

We have known men of distinction as persons who adhered to teaching, who dreamed the thought of being hampered by the material of warped people, who were wholly incapable of giving a really worth while music lesson, to be explained as master teachers.

The master teacher was, first of all, less teaching. He must also, like the Brahman, regard the teacher's calling as the greatest vocation open to man, as it really is. He must "open" himself as a teacher. That is, he must prepare for coming lessons, yet as the pupil prepares his work every pupil becomes a serious problem, a study in handling a human life in a great art calling.

We know of one teacher of Australian birth who stepped out his work six months in advance and was able at that time to read lots of the music he proposed to use with coming pupils, to the music dealer, so that there could be no possibility of uncertainty that the exact compositions he needed would be at hand just when wanted. The teacher commended logic first in his master classes, and he deserved them because he was able to do more for his pupils in an hour than ordinary, or untutored, or unprepared teachers could do in two hours.

Naturally the demand for such individuals determines the price of their lessons. The price is augmented above normal values, because of the fact that the teacher has only so many hours to sell, and when

the demand increases he is perfectly justified in doing what every business man would do under the circumstances. Demands are expensive because the supply is limited and the demand enormous. For an opposite reason, good people are cheap. This is the same reason why some teachers charge fifty cents a lesson and others fifty dollars. The principal thing for the student to consider is to find out whether he is getting his fair, large or small, for a real teacher or for some fast performer who is merely a purveyor of ready-made music.

Locherndy was a great teacher, not because he was a fast pianist but because he was a fast teacher. It was simply fascinating to listen. He was devoted to the art of pedagogy. He loved to see young men and women develop under his care and carry on the traditions of the art he loved so well. Such teachers were Gossyp, Wilhelm Mann, Moscheles, Stephen Barby, Krumpholtz and W. S. B. Mason.

Please do not think that we are making the error of calling the famous teacher great, or the great teacher famous. We have known of some very extraordinary teachers whose names are not yet in the "Who's Who" files. We have known of several "famous" teachers

whose actual work was ridiculous in its weakness. Years ago, in our own student days, we went to study with a pupil of the great First Lesson. At the end of six lessons we realized that whatever Lent had ever taught the man had been long since drowned in alcohol. He was hardly conscious of our presence. Yet the man's name is still hallowed as a "Master," and the mere advancement of having studied with him fills the credulous. To study with a real master is a lifetime privilege, but be sure that he is a real master.

The best test of a real master is the teacher's available time for the art of teaching.



THEODORE LOCHERNDY





### Museums of the Month

THE UNIVERSITY OF CHICAGO

[illegible]

### Not Legality as Hard Work

rough picture might well be summed up as: limited success in the 1950-1960 period, but more hope for the next generation of the two principal regions of Asia and the island world in the growth of economic life. In Asia, Japan in 1970, with its young

## Phenylhydrazine

By P. L. HASLUM



## JUL 1958

## Granddaddies of Our Pianos

By Lora Goodwin Green



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[illegible]

## Wood for the Good

[illegible]

400 *Journal of Management Inquiry* 16(4)

*An American snail made in 1791, by Thomas Stiles of Salem, Mass. The measurements are 1 1/2" long and 1 1/2" high and has in fact one and half a house. The measured cost was \$100 (aka \$100).*













THE NEW ETOILE GALLERY OF MUSICAL CELEBRITIES



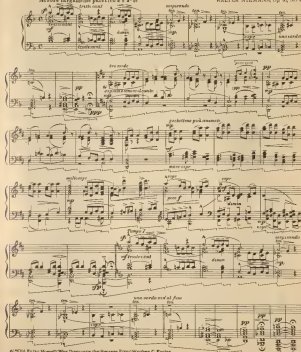
The page presents six more short biographical sketches of men and celebrates their unique contributions to the world of music. The sketches are: 1. A short biography of a man who was a pioneer in the field of music. 2. A short biography of a man who was a pioneer in the field of music. 3. A short biography of a man who was a pioneer in the field of music. 4. A short biography of a man who was a pioneer in the field of music. 5. A short biography of a man who was a pioneer in the field of music. 6. A short biography of a man who was a pioneer in the field of music.

From the American People With the full support of the American People  
LONGING FOR HOME

### Meeting Information

*Neotoma larsenensis* relative to *N. d-*

WALTER NIEHANN, Dm. GE No. 4



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[illegible]

THEMES FROM THE  
SLAV FANTASY

EDOUARD HESSELBERG

Andante con moto M. M.  $\text{♩} = 100$ 

Valze M. M.  $\text{♩} = 110$ 

Allegretto M. M.  $\text{♩} = 120$ 

Subito allegro M. M.  $\text{♩} = 160$ 



Tango di Maccan M. M.  $\text{♩} = 110$

A page of handwritten musical notation for a piano piece. The score is written on ten staves, with the first two staves likely representing the treble and bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The piece appears to be in a minor key, as indicated by the presence of flat symbols (b) for some notes. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is that of a 19th-century manuscript.

## POND LILIES

CHARLES E. OVERHOLT

**A grateful member for donating**  
 your collection of books to the  
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Moderato a. m. 4-88

Madrasa ul-Uloom

Moderato n. 22

Handwritten musical score for a piece titled "Moderato n. 22". The score is written on ten staves, each with a treble and bass clef. It features various musical notations including notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "cresc." (crescendo). The handwriting is in ink on aged paper.

## SONG AT SUNSET

ROMANCE

GEORGE S. SCHULER

Moderato II = 1/2

Waltz

March

Trio

Fin

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British Copyright secured

## SOUVENIR OF ANTWERP

HAROLD E. OWEN

Moderato cantabile II = 1/2

Waltz

March

Trio

Fin

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Musical score for 'Playful Butterflies' by Wallace A. Johnson, measures 1-12. The score is in 2/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, creating a light, fluttering effect. The bass line consists of simple chords and single notes. The score includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo), and a 'Ped. marks' instruction.

## PLAYFUL BUTTERFLIES

WALLACE A. JOHNSON

A whimsical graceful dance  
Grade 3 Cap. spiritoso moderato

Musical score for 'Playful Butterflies' by Wallace A. Johnson, measures 13-24. The score continues the piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, creating a light, fluttering effect. The bass line consists of simple chords and single notes. The score includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo), and a 'Ped. marks' instruction.

Musical score for 'Playful Butterflies' by Wallace A. Johnson, measures 25-36. The score continues the piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, creating a light, fluttering effect. The bass line consists of simple chords and single notes. The score includes dynamic markings such as 'p' (piano) and 'pp' (pianissimo), and a 'Ped. marks' instruction.



## THE MOON ROCKET

MARCH

SECONDO

THE STONE

WALTER ROLFE

A brilliant martial march. Grade 4

Con fuoco

Tempo di Marcia in 4/4

## THE MOON ROCKET

MARCH

PRIMO

WALTER ROLFE

Con fuoco

Tempo di Marcia in 4/4

Musical score for the Second part of 'The Study'. The score is written for piano and consists of 10 systems of music. Each system has a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. Dynamics such as *mf* and *deciso* are indicated. The piece concludes with a *D.C.* (Da Capo) marking.

Musical score for the First part of 'The Study'. The score is written for piano and consists of 10 systems of music. Each system has a grand staff with a treble and bass clef. The music is in 2/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. Dynamics such as *mf* and *deciso* are indicated. The piece concludes with a *D.C.* (Da Capo) marking.

## FESTIVAL POSTLUDE IN C

FOR ORGAN

CLARENCE KOHLMANN

On copyright to the writer's manuscript

Allegro con brio

Andante cantabile

By George

## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Elementary "seven hand" work, Grade 12

## A DARK CLOUD GOES PASSING BY

MILDRED ADAIR

Moderato 2/4

Copyright 1910 by Theodore Presser Co.

Equal work on the two fingers  
grades Grade 12

British Copyright secured

## THE JUMPING JACK

E. R. KROEGER

Allegretto 2/4

## BIRD CALLS

THE STUDY

N. LOUISE WRIGHT

Handwritten musical score for 'Bird Calls' by N. Louise Wright. The score is for piano and features four systems of music. The first system includes the instruction 'Suggestive of birds' and 'Pul. chords'. The second system includes 'p a tempo'. The third system includes 'Pul. chords' and 'p'. The fourth system includes 'p' and 'D.C.'. The music is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

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An interesting beginning piece.  
Grade I

## BUTTERCUP WALTZ

ROB ROY PEERY

Handwritten musical score for 'Buttercup Waltz' by Rob Roy Peery. The score is for violin and piano. The first system includes the tempo marking 'Moderato M.M. 1-14' and the key signature 'B-flat major' (indicated by two flats). The second system includes 'p' and 'p'. The third system includes 'p' and 'p'. The fourth system includes 'p' and 'p'. The music is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

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THE STUDY

Continuation of the handwritten musical score for 'Bird Calls' by N. Louise Wright. The score is for piano and features four systems of music. The first system includes the instruction 'Pul. chords' and 'p'. The second system includes 'p' and 'p'. The third system includes 'p' and 'p'. The fourth system includes 'p' and 'p'. The music is written in treble and bass staves with various musical notations including notes, rests, and dynamic markings.

\* From here go back to 124 and play to Piano then play Piano









# Choirmaster's Guide

FOR THE MONTH OF APRIL, 1935

Set for vocal solo, chorus, choir and orchestra. Includes parts for soprano, alto, tenor and bass.

Choir	MOVING SERVICE	REVENUE SERVICE
1st Soprano	1st Soprano	1st Soprano
2nd Soprano	2nd Soprano	2nd Soprano
1st Alto	1st Alto	1st Alto
2nd Alto	2nd Alto	2nd Alto
1st Tenor	1st Tenor	1st Tenor
2nd Tenor	2nd Tenor	2nd Tenor
1st Bass	1st Bass	1st Bass
2nd Bass	2nd Bass	2nd Bass
Chorus	Chorus	Chorus
Orchestra	Orchestra	Orchestra

## SPECIAL NOTICES AND ANNOUNCEMENTS

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**FOR RENT**—Property of the...  
**FOR SALE**—Property of the...  
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# ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

Private Consultant to the National Association of Organists, and to the National Association of Choirs.

No question will be answered in THE ETHER unless accompanied by the full name and address of the inquirer. Each month ten questions will be published.

Q. I have a church and choir of which I am the organist. I wish to know how to make the choir sing in a more effective manner. I have a choir of 25 voices, and I wish to know how to make them sing in a more effective manner. I have a choir of 25 voices, and I wish to know how to make them sing in a more effective manner.

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# EASY TO PLAY

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# BANDS AND ORCHESTRAS

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